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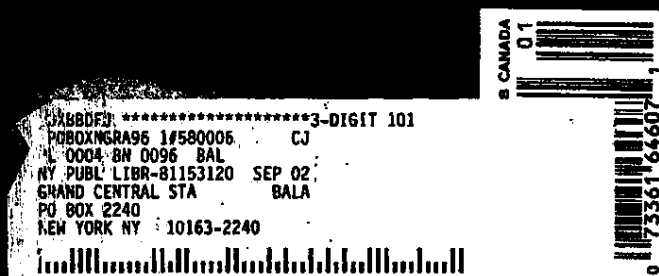
EXHIBIT H

ARTnews

JANUARY 2002

Much More Than 15 Minutes

*The Rise and Rise
Of Andy Warhol*



ARTnews
100
YEARS
FOUNDED IN 1902

Chakaia Booker: Queen of Rubber Soul
The Green Polyethylene Avant-Garde Dish Rack
Flashback: A Giant Step for Feminist Art



Above Andy Warhol at a party in 1964. Below Design for the Andy Warhol first-class stamp.

Much More Than Fifteen Minutes

Fifteen years after his death, Warhol's reputation is soaring again. Collectors are paying record prices for his works, exhibitions are touring the globe, and a commemorative postage stamp is in the works BY TYLER MARONEY

At Sotheby's contemporary-art auction in London last June, prices were high and house records were broken. Gerhard Richter set an auction record for his color charts when *180 Colors* sold for \$2.9 million. But the highlight of the evening was Lot 17, a pink acrylic-and-silk-screen print called *Little Electric Chair* by Andy Warhol. Sotheby's main saleroom on New Bond Street was standing-room-only that evening. When the bidding for *Little Electric Chair* began, it was heavy and furious, but when the bids climbed above the \$1.5 million mark, the room fell silent. The three remaining bidders—none present and all anonymous—relayed their bids via representatives on cell phones. The sale catalogue lists the estimate for *Little Electric Chair* at \$430,000 to \$575,000. When Henry Wyndham,



1964—was impressed; he was on hand to bid on Lot 17.

Members of Warhol's former inner circle were surprised as well. The dealer Ivan Karp, as director of the Leo Castelli

chairman of Sotheby's Europe, brought down the gavel, the room broke into applause. *Little Electric Chair* had sold for \$2.3 million.

The pink *Little Electric Chair*—an iconic image from Warhol's "Disaster" series, which also includes car crashes and race riots—is considered one of the higher-quality prints in the series, and the subject matter—capital punishment—is timely. Still, \$2.3 million, four times the high estimate, was unheard of for a small (22-by-28-inch), early Warhol print.

Observers were stunned by the sale. "Everyone knew it would sell well," says Matthew Carey-Williams, a vice president of contemporary art at Sotheby's London (who has since transferred to New York). "No one thought it would do as well as it did." Stellan Holm, a New York dealer, who last spring held the biggest *Electric Chair* show in 30 years—15 of the original 40 prints, made in

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Gallery, represented Warhol and introduced him to many art insiders when he was coming up in the early 1960s. "In the old days, we couldn't sell *Electric Chairs* at Castelli. They were considered disreputable," says Karp, who is now director of the OK Harris Gallery in New York. In 1964 he sold one *Little Electric Chair* for \$1,800. When Warhol first showed them as a group at a Toronto gallery in 1965, few people showed up at the opening, and there was no press coverage.

At Sotheby's contemporary-art sale in New York in November, a yellow *Little Electric Chair* fetched \$2.3 million, matching the record set in June. At Christie's, a 1964 silk-screen portrait of Holly Solomon sold for \$2.1 million. Such prices prove that Warhol, 15 years after his death in 1987, has become the hottest commodity on the contemporary-art market.

Warhol exhibitions are touring the globe. A retrospective of 82 works, co-organized last year by the Andy Warhol Museum in Pittsburgh and the U.S. Department of State, is appearing in Eastern Europe, making Warhol the first contemporary American artist ever shown in such countries as Kazakhstan and Latvia. Last year the Warhol Museum organized 39 exhibitions and loans—as many shows as in the three previous years together. What's more, Warhol's huge catalogue of films is being restored, and many are being screened for a new generation from Pittsburgh to London.

In September Zurich dealer Bruno Bischofberger, who was Warhol's close friend and has been showing his art since 1965, completed an exhibition of his 8-by-10-inch black-and-white photographs, a large but little-known body of work. In New York last fall, the Susan Sheehan Gallery presented a show of Warhol's prints, drawings, and sculptures from his famous "Shoe" series of the 1950s.

In October the New National Gallery in Berlin launched a huge Andy Warhol retrospective, curated by the Berlin-based dealer Heiner Bastian. The show, which will travel to the Tate Modern in London this spring, includes not only early and late drawings but many of Warhol's most recognizable paintings and prints, as well as a retrospective of his films.

Also in the spring, Phaidon Press will publish the first of six volumes of the Andy Warhol catalogue raisonné. The first two tomes will be edited by Georg Frei, a Zurich-based dealer, and Neil Printz, a member of the board of the Andy Warhol Foundation for the Visual Arts, who writes frequently about the artist. The Warhol Museum will oversee the remaining four volumes. The project has been in development since Warhol authorized the late Swiss art dealer Thomas Am-

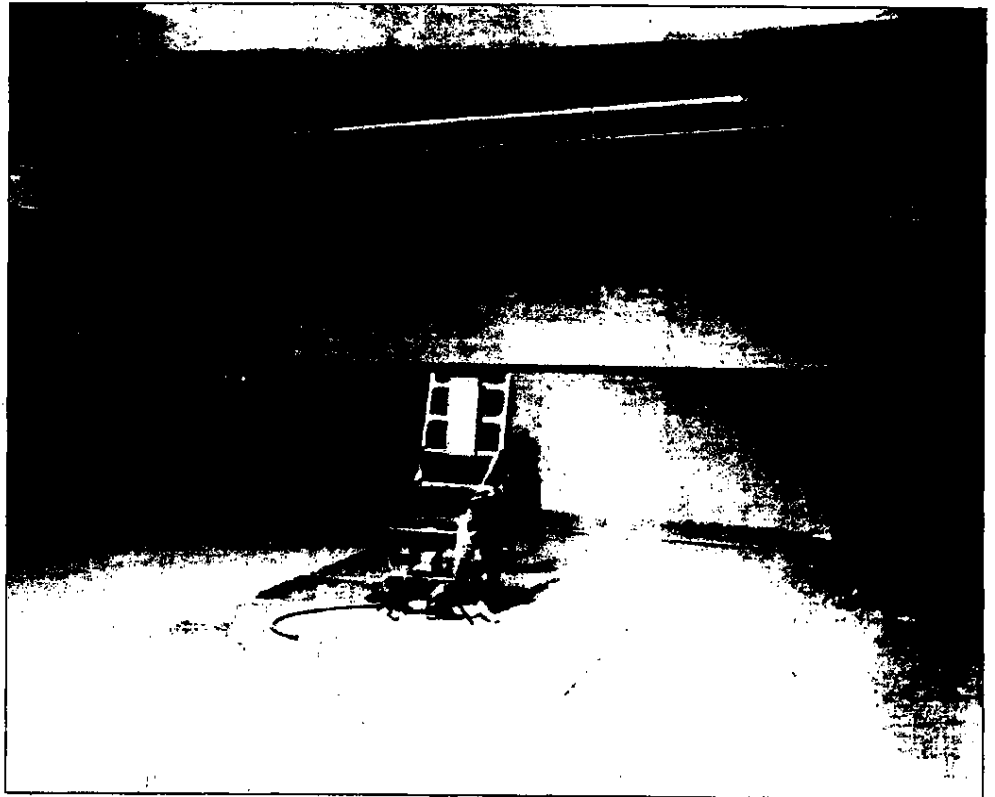


Colored Liz, 1963, acrylic and silk-screen ink on canvas, sold for \$3.58 million at Sotheby's New York last November.

mann to begin work on it in 1977.

Some observers believe that Warhol's reputation has profited from an increased interest in the period in which he flourished. "A bigger percentage of the collecting world is now interested in postwar art," Robert Mnuchin, of C&M Arts, says. "Warhol is at the center of that." Thomas Sokolowski, director of the Warhol Museum, says that he hasn't seen this much interest in Warhol since the artist's death.

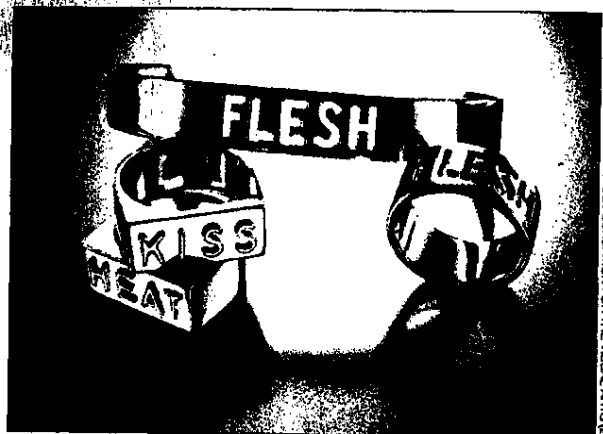
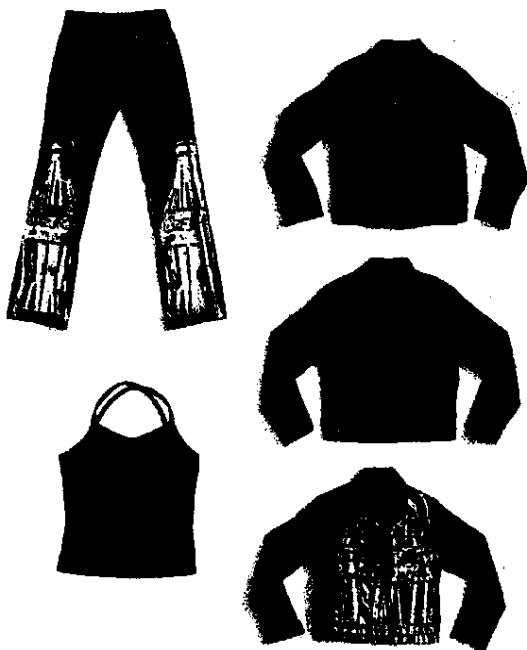
Collectors are paying more for Warhol's work than ever. The art market had just peaked when Warhol died, and no one



The sale of the 1964 acrylic-and-silk-screen print *Little Electric Chair* (pink version) for \$2.3 million at Sotheby's London last June capped Warhol's climb to the top of the art market.

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The Warhol product line includes clothing, jewelry, and home furnishings. Here, limited-edition clothes by Coca Cola WARE and jewelry designed by Lillian Ball.

imagined that his work would attract more attention than it did then. But it has. "Warhol's prices have risen drastically," says dealer Susan Sheehan, "much more so than for any other artist." Just three years ago, Sheehan says, she sold "Shoe" drawings from the 1950s for \$5,000 to \$12,000. Today they would fetch \$75,000 to \$125,000. Ivan Karp agrees. "Warhol's genuinely astounding prices seem grotesque," he says. "They're tainted with unreality."

In a recent article for Artnet.com, Richard Polsky, a private San Francisco-based dealer who specializes in post-1960 art, wrote that the \$17.3 million Sotheby's sale in 1998 of *Orange Marilyn* was "the main event of the 1990s." It was, he wrote, one of the events that helped jump-start the current Warhol renaissance. The price shattered the 1989 auction record of \$4 million, which belonged to *Shot Red Marilyn*.

"With Warhol, it's going to be like Picasso," predicts Jeffrey Deitch of Deitch Projects in New York. "There's so much you can still do with Warhol, so many aspects—as a painter and as a performance artist."

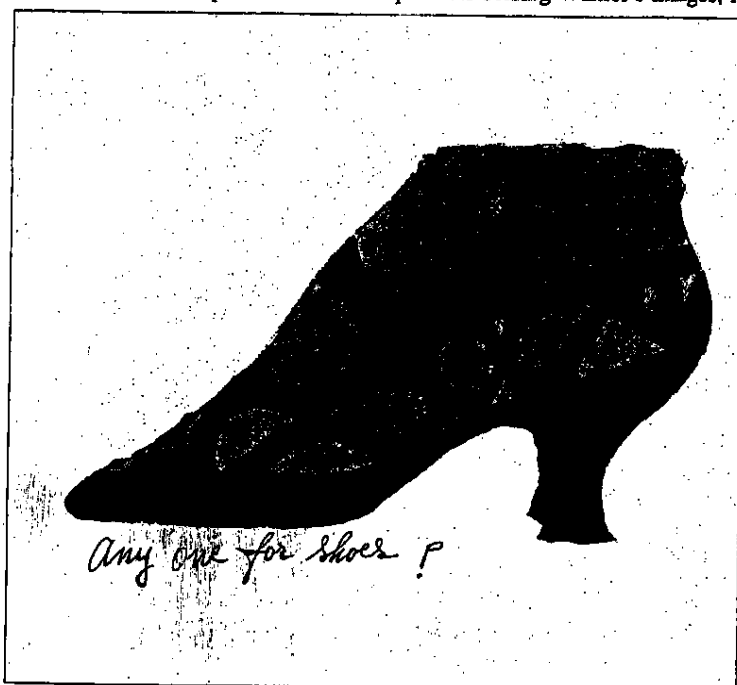
And as a photographer. In the last two decades of his life, Warhol did many celebrity portrait series with his Polaroid camera. In his classic in-your-face style, he shot everyone from Muhammad Ali and Truman Capote to Jane Fonda and Dennis Hopper. Today these photos, which measure 4 1/4 by 3 1/4 inches, have become collector's items, although many have begun to deteriorate. Eyestorm.com sold some for as much as \$9,000 apiece. A Polaroid portrait of Hopper went for \$3,500 at Sotheby's New York in November.

The Warhol boom is also manifesting itself outside the realm of art. The design for a new first-class postage stamp featuring a 1964 self-portrait by the artist, from a photo-booth snapshot now in the collection of the Warhol Museum, was unveiled at the Gagosian Gallery in New York in November and will go on sale next summer. The stamp's selva carries the Warhol quotation: "If you want to know all

about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There is nothing behind it."

The exploitation of Warhol's images is becoming big business. Martin Cribbs, who is in charge of licensing for the Warhol Foundation, says that "the number of requests for Warhol licenses has definitely increased." In the last few years, he says, the foundation has earned \$800,000 in licensing fees and is projecting earnings ten times that amount from deals that have just been signed.

Much of the licensing revenue will come from a partnership announced in October between the foundation and the Beantalk Group, which promotes such brands as Coke, AT&T, and Harley-Davidson. Beantalk was named the exclusive licensing agent for the Warhol Foundation in North America and Europe and will market products bearing Warhol's images, in-



Anyone for Shoes?, ca. 1955. Once regarded as trifles, the shoe drawings are now much sought after.

COURTESY THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/ART RESOURCE, NY

cluding dishes, bedding, and wallpaper, which will hit stores this month. Other recent deals have led to advertisements for British Airways and Mercedes-Benz, among other big corporations that have only just begun to take advantage of the Warhol brand. These new licenses extend the product line far beyond the generic museum-shop collectibles such as refrigerator magnets, calendars, and stationery that the foundation had so far approved.

Warhol's Montauk estate, which he bought for \$220,000 in 1972 with his friend and collaborator Paul Morrissey, was put on the market last summer. The asking price for the 5.6-acre oceanfront property has held fast at \$50 million. In October Sotheby's auctioned off property and artwork from the estate of Frederick W. Hughes, who was Warhol's business manager for 25 years as well as the executor of his estate. The auction raised \$3.3 million, beating estimates. And in June the Pompidou Center in Paris wrapped up a show titled "The Pop Years," which featured the actual tinfoil that once lined the Factory, Warhol's Manhattan studio.

Academics are seizing on the current Warhol mania. The November issue of the journal *October*, published by MIT Press, was devoted to critical and biographical essays on the artist and his work. In September Warhol became the second visual artist to be the subject of a Penguin Lives Series book, written by the poet and English professor Wayne Koestenbaum. The only other visual artist in the series is Leonardo da Vinci.

When Warhol embarked on his career in the 1950s, he wasn't immediately taken seriously as an artist. Leo Castelli originally refused to show his work, brushing him off as immature and unoriginal. He became a sensation in 1964, when his Brillo boxes were shown at the Stable Gallery. But by the time he died, newer, younger artists, including the Neo-Expressionists, had eclipsed the aging former superstar. Today, however, dealers are interested in the early and late works, as well as the midcareer, iconic images, such as the portraits of Elizabeth Taylor and Mao Zedong and the signature paintings of dollar signs and Campbell's soup cans.

In 1958 the Museum of Modern Art declined the donation of a "Shoe" drawing; Warhol had yet to attain the notoriety of, say, Jackson Pollock or Robert Rauschenberg. But today the pre-Pop works—the drawings of cats, fairies, and gold shoes, for example—are among the most difficult-to-find items.

"We can't find the early material anymore," says Susan Sheehan. William S. Lieberman, chairman of 20th-century art at the Metropolitan Museum of Art, says that of the 14 Warhol paintings and 8 drawings owned by the museum, 4 of the most recent acquisitions were early drawings.

"Because beginnings are very important," says Mnuchin, "Warhol's early work is very important."

"Before Warhol died," says Andrew Fabricant, director of the Richard Gray Gallery in New York, "people didn't pay attention to his early work. Now that Warhol's early work has



Collectors prize Warhol's Polaroid celebrity snaps (above, Mick Jagger, 1975).

changed hands a few times, many pieces have increased in value." It was Fabricant who bought the 1964 silk-screen portrait of Holly Solomon at Christie's New York in November.

Late works—the "Rorschach" and "Camouflage" paintings, for example—are also much sought after. "His late work was seen as flippant and commercial," says Fabricant. "Not anymore."

"Warhol was the most undervalued of the Pop artists," says Vincent Fremont, who once worked for the artist. He is now the exclusive dealer for paintings, drawings, and sculpture for the Warhol Foundation. This spring the Gagosian Gallery in New York will mount a show, curated with the foundation, of paintings Warhol did in the 1980s.

Warhol's influence on younger artists is greater than it was ten years ago. "Warhol was not as much an inspiration as a liberator," says Ivan Karp. "He allowed for a new creativity." He experimented with media, new printmaking techniques and Polaroids, for example, as well as with subject matter: advertisements, newspaper headlines, movie stars.

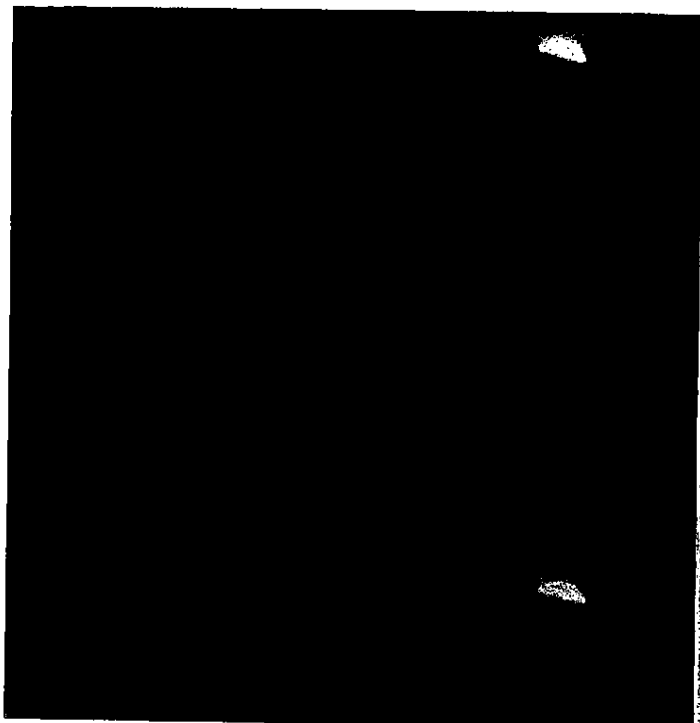
Sokolowski says that during this summer's Venice Biennale, "it was Warhol, Warhol, Warhol, everywhere you looked." He points to the hyperreal sculpture of Ron Mueck and to video artist Bill Viola, whose time-lag technique echoes Warhol's film style. Says Sokolowski, "Much of the thinking and production of today's artists is very Warholian."

"For the past five years," says Mnuchin, "there has been a broader recognition that Warhol is an important artist." Fabricant goes farther: "It's clear now that Warhol was one of the greatest artists of the 20th century." For the first time since his death, people are looking at his work in its totality.

"There has been a reevaluation of how good Warhol's [more



Thomas Sokolowski, director of the Warhol Museum, has been busy organizing traveling exhibitions of the artist's work.



Sunset, 1967, is from the Warhol Museum's collection of about 4,000 works, the largest cache of his art in the world.

obscure] art is," says Stellan Holm. That people are buying lesser-known works is due in part to the fact that Warhol's prices have reached record highs. According to Fremont, it would have been impossible ten years ago to do a show in the United States of Warhol's drawings, because "there just wasn't enough interest."

Warhol was prolific; it was said that he wanted to make more art than Picasso. ("I want to be a machine," he famously remarked.) To suppress fakes, there is an Andy Warhol Art Authentication Board, which considers the legitimacy of artworks attributed to him. The six-member board is a private corporation, made up of curators, art historians, and former Warhol associates, that was created with the Warhol Foundation. Among its members are president David Whitney and secretary Neil Printz. It meets three times a year to examine artworks submitted by Warhol owners. It does not issue appraisals. Board members are unwilling to speak about its activities, but, according to a source, 10 to 20 percent of the works submitted to the board's rigorous monthlong test are considered questionable. Some observers feel that because Warhol often enlisted colleagues, lovers, and collaborators to help him make art, many legitimate pieces made in the serial manner have not been certified as authentic. Claudia Defendi, the board's assistant secretary, refuses to disclose details about how the board operates, citing concerns about client privacy.



Warhol dealer and former employee Vincent Fremont.

Because Warhol was so prolific, there is a perception that a lot of high-quality work is still available, says Polsky. "This is not true." Gallery owners, dealers, and auction houses agree that the supply is beginning to dry up. "The Warhol market continues to get stronger," says Leslie Prouty, Sotheby's deputy director of contemporary art. "But they are selling so well because they are hard to find these days." Mnuchin, who presented a show last year of Warhol's portraits of women, says, "There is a small percentage of what we consider quality work. When supply gets taken out of the market, prices go up."

Before he died, Warhol arranged for the creation of the Warhol Foundation, whose primary business is grant giving. (It earns revenue from licensing, the sale of art, and endowment income.) The foundation's biggest project was the Warhol Museum, which was founded with a \$2 million grant in 1990. In October Joel Wachs, a 30-year veteran of the Los Angeles city council, took over as the new head of the Warhol Foundation. Wachs, a member of the foundation's board for six years, replaced Archibald L. Gillies, who served as its first president.

In 1992 the foundation found itself in a byzantine court battle brought on by Edward W. Hayes, who had been the attorney both for Warhol's estate and for the foundation, the estate's main beneficiary. The dispute involved the value of Warhol's art. Hayes, claiming that he was owed 2 percent of the value of the Warhol estate based on a contract he had signed with executor Frederick Hughes, argued that Warhol's body of work was worth more than \$700 million. Christie's, which had been retained by the foundation to appraise Warhol's estate, put the sum at under \$100 million.

After seven years of countersuits, Hayes was forced to file for bankruptcy and repay the foundation some of what it had already paid him.

The foundation has been selling Warhol's work for 14 years. "It's getting harder to do exhibitions for the foundation," concedes Vincent Fremont. "There's less material." This is in part because after Warhol died, museums were given the first pick at around 50 percent of book value. The Warhol Museum owns more than 4,000 objects, the largest collection of the artist's work in the world.

"People didn't see Warhol as a visionary," says Fremont, from his office on Union Square, just a block from where Warhol built his second Factory. "Now they do." Warhol was mute when it came to discussing his art, Sokolowski explains. When he did speak, he was often contradictory.

"People always cherished *their* Andy," he says, whichever version of Andy they chose to know. ■

Tyler Maroney is a Brooklyn-based writer. He is a former Fulbright Scholar.

EXHIBIT I

FOCUS - 32 of 160 DOCUMENTS

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October 26, 2003, Sunday

SECTION: NEWS; Pg. 9

LENGTH: 649 words

HEADLINE: ONE IN SIX ORIGINAL 'WARHOLS' IS A COPY;
POP ART FURIOUS COLLECTORS STAND TO LOSE MILLIONS AFTER THE ARTIST'S

BYLINE: JAMES MORRISON Andy Warhol dollar signs flank a 1964 self-portrait - one shown in the first ever Warhol retrospective, in 1965, but now rejected by the Warhol Authentication Board BRIDGEMAN ART LIBRARY

BODY:

If you've just paid pounds 5m for one of Andy Warhol's iconic Marilyn Monroe prints you'd better start searching for the great man's fingermarks. In a move that is alarming pop art collectors around the globe, the Warhol estate has re-classified as many as one in six of the pictures previously attributed to him as copies.

The sweeping reappraisal of one of the 20th century's most prolific artists is based on a strict new definition of what constitutes an original Warhol. The Andy Warhol Authentication Board, set up by his estate in 1995 to vet the thousands of prints ascribed to him, says that only the images he was directly involved in producing merit being described as his own work.

The board's decree leaves thousands of collectors, including many prominent personalities, facing the prospect that they have paid small fortunes for works that may soon be judged worthless.

The decision to redefine what constitutes a genuine Warhol stems from a revisionist view of the method he used to mass produce his famous images of celebrities and Campbell's soup tins. Many of the thousands of prints churned out by his New York studio, the Factory - and subsequently sold as Warhols - were manufactured by assistants working under his supervision. In some cases, his involvement was even more remote than this: acetates featuring original compositions travelled hundreds of miles to workshops where they were turned into prints by people he had never even met.

About 15 per cent of Warhols so far viewed by the board have had their authentication rescinded. Some critics view the board's decision as misguided at best and, at worst, a cynical ploy to inflate the value of its own stock of Warhols. The board is funded by the Andy Warhol Foundation for the Visual Arts, which oversees the ongoing sale of pictures by his estate.

Among those who have lost out because of the decision to de-authenticate works is Joe Simon, an American screenwriter who has had several images rejected. His disputed works open a philosophical Pandora's box about what should be defined as "original art". Among them is a 1965 red silkscreen self-portrait on canvas, which he bought for pounds 115,000 in 1989. The picture had previously been authenticated by Fred Hughes, the Warhol estate executor.

Warhol purportedly authorised Richard Ekstrakt, a magazine publisher, to make copies of a self-portrait in exchange for a loan of video equipment, and images were produced from the original acetates by printers who were

ONE IN SIX ORIGINAL' WARHOLS IS A COPY;POP ART FURIOUS COLLECTORS STAND TO LOSE
MILLIONS AFTER THE ARTIST'S Independent on Sunday (London) October 26, 2003, Sunday

never directly employed by the artist.

Mr Simon, whose self-portrait "was seen as a **Warhol** for 38 years", accuses the board of rewriting history. "Nowadays, artists like Jeff Koons and Damien Hirst come up with ideas and the actual work is often physically made thousands of miles away."

In an interview with The Art Newspaper, Mr Simon also questioned the board's actions as "a perfect mechanism for removing as many **Warhols** from the market as possible, to preserve the scarcity and value of the multimillion-dollar stock of **Warhols** which was controlled by the small, tightly knit group around the foundation."

Ron Spencer, the board's lawyer, vehemently denied there was any financial motive for its actions. He said: "A work that the artist conceives, authorises, then supervises is the work of the artist. Unless all those factors are there then it is not the work of the artist."

But veteran art critic Brian Sewell said **Warhol's** estate was making "a false distinction".

"In the days of my misspent youth I was an occasional visitor to the Factory and I've seen his assistants saying to him things like, what shall we do with this, what shade shall we make this'. He would reply, don't know - you do it'. If he could leave to his assistants decisions on even the tone and colour of a print, I don't think the board has a leg to stand on."

LOAD-DATE: October 26, 2003

EXHIBIT J

New York

Challenge to the Andy Warhol Authentication Board

Four people are responsible for establishing whether works by the artist are authentic. Their decision is final. Now they are under attack by collectors who say they have ulterior motives for rejecting works



Ne right of appeal against the Artwork: the Andy Warhol Authentication Board. Left to right, Robert Rosenblum, David Wulfe, Neil Flann, Sally King-Nero

NEW YORK. The Andy Warhol Authentication Board is under attack from collectors and dealers who allege that the four-member panel is rejecting genuine works by the artist. Complaints range from disagreement as to what constitutes an authentic work of art, to accusations of a conspiracy to control the Warhol market. Many are frustrated by the board's refusal to disclose how it reaches its authoritative decisions. Lawyers may be hired to sue some observers predict that the dispute between the board and its critics could become the biggest art-world scandal since the Christie's and Sotheby's anti-trust suits.

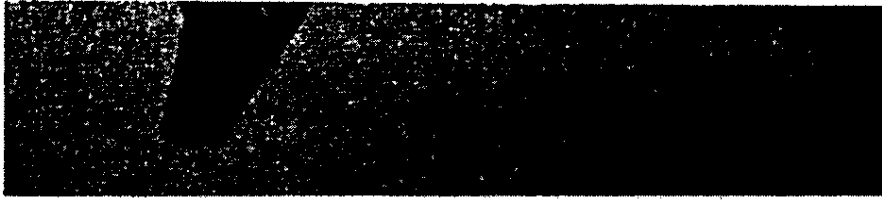
One collector who has been especially vocal in his campaign to discredit the board is Joe Simon, an American screenwriter based in London, who has had a handful of works rejected by the board, most significantly a collage of dollar bills and a red silhouette Warhol self-portrait, both on

Getty was a Nazi sympathizer, says British file

LONDON. J. Paul Getty, the late American oil billionaire whose fortune continues to fund the Getty Trust (incorporating the Getty Museum, Conservation Institute, Research Institute, Getty Program, and Leadership Institute) actively supported the Nazi regime at the beginning of World War II, according to a British intelligence file of 1941. The "Suspect persons" file prepared by the Foreign Office for the Ministry of Economic Warfare has just been de-classified at the National Archives in Kew. According to an article in The Daily Telegraph, the file states that Getty remained in Germany in 1939 "talking breezily about his old friend Hitler." The file also says that Getty's Hotel Pizze in New York was frequented by Nazi sympathizers and that Getty was involved in the sale of one million barrels of oil to Germany delivered via Russia, in defiance of a British blockade. The Art Newspaper was unable to see the file as it is now undergoing conservative revision. Following the Japanese attack on Pearl Harbor, Getty had a change of heart and volunteered for US Navy Service.

Lachaise

Flowing Made Figure, 1924
Bronze, 13 inches high



Iraq

Senior cultural a comes under "friend" Pietro Cordone escapes but his Iraqi interpreter

LONDON. On 18 September an American soldier in Iraq fired on Pietro Cordone, senior adviser for culture to the Coalition Provisional Authority (CPA). Although the ambassador and his wife escaped the incident and says "I was not hurt," the Iraqi interpreter, Shad Mohamed Sultan, was shot dead. The US military expressed regret for the shooting, which took place on the road from Mosul to Tikrit.

The car Ambassador Cordone was travelling in was apparently trying to overtake a US Humvee when one of the American soldiers opened fire. The Humvee did not stop.

Ambassador Cordone was on a tour of archaeological sites in North Iraq to see for himself the damage that is being done to Samarra, Al Kut, and Assyrian, and Babylonian sites which are being excavated by armed gangs.

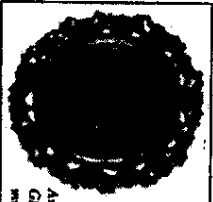
In an article written for The Art Newspaper, Ambassador Cordone wants that the CPA's currently powerless to protect

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Center... the b... we b... the... as the... labor... Louis... writes... Yang... young... left... artist... ing a d... Arab... co-art... expert... May... York...

Rare English and Continental Silver
Antique Jewels and Miniatures.
Fine Snuff Boxes.



Antique comes into the head of Napoleon, facing left. Signed GREGGITH AND WEDGELL, REIGN, mounted as a brooch in multi-colored gold with various gemstones, circa 1840



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4 News

THE ART NEWSPAPER, No. 140, OCTOBER 2003

Andy Warhol dispute

Continued from page 1
ditional painter, something he never was. Several of the artist's former associates agree. Joan-Paul Russell, who worked as an assistant to one of Warhol's printers, Rupert Smith, says it was standard procedure for Warhol to choose a film transparency, make some suggestions about colours and how the work should be printed, then leave the rest to the printers. "They were done outside his studio like thousands of things he authorised," says Warhol's former manager Paul Morrissey.

New York dealer Ronald Feldman, who catalogued Warhol's prints and owned Mr Simon's self-portrait in the 1980s, says that, despite his use of assistants and industrial processes, Warhol "really cared about authorship and was never far from the [production] process." The question is: was he just a little too far from the making of the Ekstract series of silkscreens for them to be considered authentic?

Before the Authentication Board was established, Mr Feldman had Warhol executor Fred Hughes authenticate the self-portrait and he says he has no idea why the board is rejecting it now. "I can see why Joe Simon is questioning this decision, because everyone in the

production chain felt that these were authentic works by Andy," says Mr Feldman.

This wrangle would be nothing more than a scholarly debate about connoisseurship were it not for the fact that reputations and huge sums of money are at stake. One silkscreen by Warhol, a 1964 "Orange Marilyn", sold for \$17.3 million at auction in 1998. Another early canvas has made \$8.5 million, and more than a dozen others have surpassed \$3 million. Authentic medium-sized self-portraits from the 1960s comparable to Mr Simon's have sold for six-figure sums.

The Andy Warhol Foundation inherited thousands of works from the Warhol Estate and donated 900 paintings, 1,500 drawings, 750 prints, and 2,000 photos to create the permanent collection of the Andy Warhol Museum in Pittsburgh. More than 100 other paintings were sold at a 50% discount to various US museums in 1993 and 1994. The rest of the foundation's stock is still being sold gradually through exclusive agents Vincent Fremont and Tim Hunt, who consign the works to dealers such as the

Gagosian Gallery. The money raised by the sales helps fund the foundation's grant-making programme.

Jack Cowart, director of the Roy Lichtenstein Foundation and head of the Council of Artist Foundations, says there is no standard way that foundations address issues of authenticity. Some rely on experts to pass judgement while others depend on catalogue raisonnés. Some send detailed letters of explanation, others do not. But, the Warhol Foundation has "the most multi-layered, lawyered-up and persuasive process I know," he says. The auction houses rely on the board to determine which consignments to include in their sales. "We pass things by them and they have the final word," says a spokesperson for Christie's.

Some dealers and collectors see a conflict in the Authentication Board receiving funds from the foundation, which itself sells Warhols from the estate. Board lawyer Ron Spencer rejects the implication of collusion, noting that the Authentication Board is separately incorporated and "entirely independent of outside influences, including the Warhol Foundation itself which has

absolutely no input or influence on the board's decisions."

The board's current members—Warhol experts Neil Printz and Sally King-Nero, art historian Robert Rosenblum, and curator David Whitney—are "independent scholars who have their own reputations to protect," says Mr Spencer.

But Mr Simon sees them as "a perfect mechanism for removing as many Warhols from the market as possible, to preserve the scarcity and value of the multi-million dollar stock of Warhols which is controlled by the small, tightly knit group around the foundation."

The Authentication Board secretary, Claudia Defendi, reports that over a two-year period "the percentage of works denied authentication is roughly 15%."

The Warhol Foundation is also funding the project to publish a catalogue raisonné of Warhol's works, a collaborative project with Zurich dealer Thomas Ammann Fine Arts. Since Mr Ammann's death in 1993 his sister Doris Ammann has carried on the research with foundation support. Last year Phaidon published the first of the five volumes.

Authentication Board members are also working on the catalogue raisonné—Mr Printz is co-editor, Ms King-Nero is executive editor, and Mr Rosenblum serves as a consultant. The foundation has sold works to Ammann Fine Arts, however, no member of the board works for the Swiss gallery or any other commercial entity.

The board does not explain its decisions because to do so would provide "a roadmap for forgers", says Mr Spencer, who says the letter to Mr Simon was an "exception" and does not herald a policy change.

Until the board makes known the basis for its opinions, particularly concerning works produced by assistants, the controversy will only become more intense. An article by Michael Schnayerson in Vanity Fair's November issue will add fuel to the fire, with a wealth of anecdotal evidence from disgruntled owners, including Mr Simon and Mr Ekstract, who has had his own work rejected by the board.

Mr Simon would already be in court were it not for the document he signed waiving the right to sue when he submitted his works for authentication. That compulsory waiver has not stopped everyone. New York dealer Ivan Karp sued the

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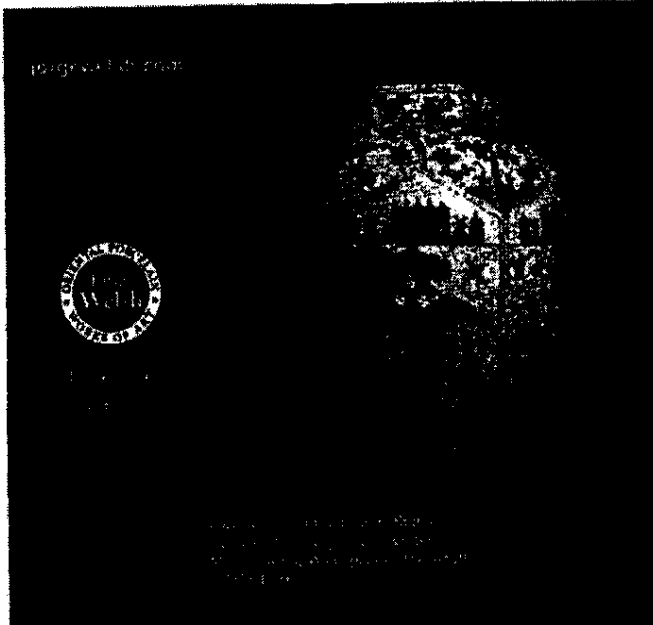
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In memoriam

- John Copley died on 21 August, aged 83. After World War II, Copley studied painting in London where his work was shown in the early 1950s. He moved to the US where, in 1952, with Phil Leider and the backing of the businessman John Irwin, he co-founded the inaugural Artforum. In 1955 he became director of the Art Gallery of the University of California in Irvine, and, in 1967, he was appointed senior curator of the Pasadena Art Museum, while continuing as West Coast editor of Artforum. He moved to New York in 1971 on his sabbatical as editor of the magazine in which post he continued until 1980. Two years after becoming director of the Museum of Art in Akron, Ohio, his life took a new dramatic direction when, aged 60, he resigned and became a photographer, soon establishing himself as an internationally-acclaimed artist, specialising in large format, black and white close-up images of his own ageing body.
- Terry Frost died on 1 September, aged 87. After service in World War II, Frost studied at the Camberwell School of Art and, through the artist Adrian Heath, he was introduced to St Ives, Cornwall, the place with which he was associated for the rest of his life and where he encountered Ben Nicholson and Barbara Hepworth. It was Victor Pasmore, however, who influenced him most, turning Frost to abstraction which remained his principal aesthetic for the rest of his career. He taught at the Universities of Leeds and Reading, and was knighted in 1998.
- Michael Macleagan died on 13 August, aged 88. The son of Sir Eric Macleagan, for many years the director of the Victoria and Albert Museum, and the grandson of William Macleagan, an Archbishop of York, Macleagan was educated at Winchester and Oxford. An historian, he was a fellow of Trinity College, Oxford, for over 40 years, an expert on heraldry, early medieval England and Byzantium, and Richmond Herald of the College of Arms.
- Patrick Procter died on 28 August, aged 67. Born in Dublin, Procter was raised in England. After National Service, he secured a place in 1958 at the Slade School of Art and had his first solo show at the Piccadilly Gallery in 1963. The following year he was selected to appear in the Whitechapel Gallery's "New generation" exhibition that also featured Patrick Caulfield, David Hockney and Bridget Riley. Although a talented watercolourist, Procter made his name with water-based acrylic paintings, but continued to experiment throughout his career, producing landscapes, flower paintings and still-lives, but was most famous for his portrait caricatures of the 1960s, such as Mick Jagger, Elton John (for both of whom he designed album covers), Joe Orton, Cecil Beaton and David Jaman. A fire destroyed his house and his collection in 1969, a tragedy from which he never completely recovered.
- Loni Wolfenstahl died on 8 September, aged 101. Born in Berlin, the daughter of a bank and plumbing engineer, Wolfenstahl worked first as a dancer, but, by the mid-1920s, she had written a series of "mountain films" that laid the foundations of her career. In 1935 she produced "Kumpfen des Winters" (Murmur of the winter), a dramatic propaganda film of the state of the



process." The question is: was he just a little too far from the making of the Ekstrakt series of silkscreens for them to be considered authentic?

Before the Authentication Board was established, Mr Feldman had Warhol executor Fred Hughes authenticate the self-portrait and he says he has no idea why the board is rejecting it now. "I can see why Joe Simon is questioning this decision, because everyone in the

paintings, 1,500 drawings, 150 prints, and 2,000 photos to create the permanent collection of the Andy Warhol Museum in Pittsburgh. More than 100 other paintings were sold at a 50% discount to various US museums in 1993 and 1994. The rest of the foundation's stock is still being sold gradually through exclusive agents Vincent Fremont and Tim Hunt, who consign the works to dealers such as the

spokesperson for Christie's.

Some dealers and collectors see a conflict in the Authentication Board receiving funds from the foundation, which itself sells Warhols from the estate. Board lawyer Ron Spencer rejects the implication of collusion, noting that the Authentication Board is separately incorporated and "entirely independent of outside influences, including the Warhol Foundation itself, which has

purchased a catalogue raisonné of Warhol's works, a collaborative project with Zurich dealer Thomas Ammann Fine Arts. Since Mr Ammann's death in 1993 his sister Doris Ammann has carried on the research with foundation support. Last year Phaidon published the first of the five volumes.

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Mr Simon would already be in court were it not for the document he signed waiving the right to sue when he submitted his works for authentication. That compulsory waiver has not stopped everyone. New York dealer Ivan Karp sued the board but dropped his claim when told why the board had rejected his work.

"The knee-jerk reaction is litigation," says Mr Cowart of the Lichtenstein Foundation, "but if you have a definitive archive and a clear objective process, usually the attribution will be sustained." Mr Simon alludes to a class-action suit being brought against the board, but Mr Spencer is confident that, if it comes to that, the courts will uphold the Authentication Board's decision.

Jason Edward Kaufman

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In memoriam

□ John Coplans died on 21 August, aged 83. After World War II, Coplans studied painting in London where his work was shown in the early 1950s. He moved to the US where, in 1952, a Phil Leder and the backing of the businessman John Irwin, he co-founded the Cooper Artforum. In 1965 he became director of the Art Gallery of the University of California in Irvine and, in 1967, he was appointed senior curator of the Pasadena Art Museum, while continuing as West Coast editor of Artforum. He moved to New York in 1971 on his being made editor of the magazine in which post he continued until 1980. Two years after becoming director of Museum of Art in Akron, Ohio, his life took a new dramatic direction when, aged 60, he re-emerged as a photographer, soon establishing himself as an internationally-acclaimed artist specialising in large format, black and white close-up images of his own ageing body.

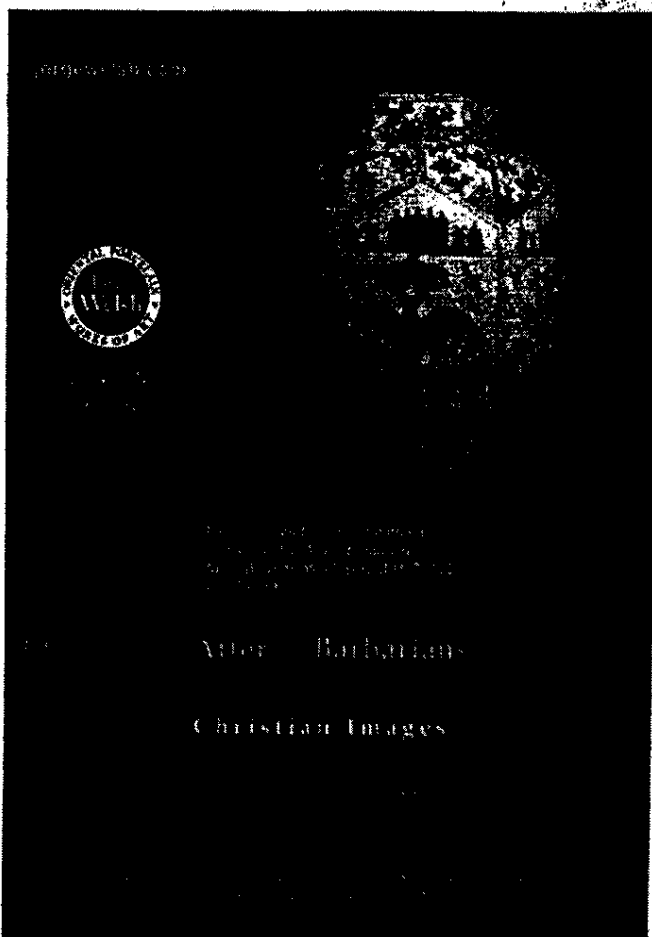
□ Terry Frost died on 1 September, aged 87. After service in World War II, Frost studied the Cambridgeshire School of Art and, through the artist Adrian Heath, he was introduced to Sir John Cornhill, the place with which he was associated for the rest of his life and where he encountered Ben Nicholson and Barbara Hepworth. It was Victor Pasmore, however, who influenced him most, turning Frost to abstraction which remained his principal aesthetic for the rest of his career. He taught at the Universities of Leeds and Reading, and was knighted in 1998.

□ Michael Macgregor died on 13 August, aged 88. The son of Sir Eric Macgregor, for many years the director of the Victoria and Albert Museum, and the grandson of William Macgregor an Archbishop of York, Macgregor was educated at Winchester and Oxford. An historian, he was a fellow of Trinity College, Oxford, for over 40 years, an expert on heraldry, early mediaeval England and Byzantine, and Richmond Herald of the College of Arms.

□ Patrick Prosser died on 28 August, aged 67. Born in Dublin, Prosser was raised in England. After National Service, he secured a place in 1958 at the Slade School of Art and his first solo show at the Raden Gallery in 1963. The following year he was selected to appear in the Whitbread Gallery's "New generation" exhibition that also featured Patrick Caulfield, David Hockney and Bridget Riley. Although a talented watercolourist, Prosser made his name with water-based acrylic paintings, but continued to experiment throughout his career, producing landscapes, flower paintings and still-lives, but was most famous for his portraits of celebrities of the 1960s, such as Mick Jagger, Otis John (one both of whom he designed silk scarves), Joe Orton, Cecil Beaton and Derek Jarman. A fire destroyed his house and his contents in 1998, a tragedy from which he never completely recovered.

□ Laila Wulfsberg died on 6 September, aged 101. Born in Berlin, the daughter of a poet and plumbing engineer, Wulfsberg worked first as a dancer, but, by the mid-1920s, she had made a series of "mountain films" that laid the foundations of her career. In 1935 she produced "Triumph des Willens" (Triumph of the will), a dramatic propaganda film of the shock Nazi Congress and rally in Nuremberg in 1934, and, a year later, "Olympia", the technically brilliant film of the Olympic games in Berlin. The identification of these films with Nazism and her personal acquaintance with Hitler sealed her professional fate. After World War II, although cleared of being a Nazi, she was always under suspicion and often condemned. In the 1950s she redeemed her reputation to some degree when she became a photographer and underwater filmmaker.

□ John Shearman died on 11 August, aged 72. A student of Johannes Wille at the Courtauld Institute of Art, Shearman joined the teaching staff on completion of his doctorate in 1957 (rose through the ranks from lecturer (1957-57), to reader (1957-70), to deputy director of Professor of the History of Art (1974-70). He then taught at Princeton University (1979-85) from 1987 was at Harvard University where he was appointed Adams University Professor 1994 which post he held until his retirement in 2002. Shearman will be remembered for stylish and ground-breaking book *Manierism* that appeared in 1967 and continues in print, developed with subtlety and sophisticated considerations of the original settings of works of art, and was the author of many influential articles. He was a leading expert on Andrea del Sarto, above all, Raphael. His enormous assembly of documents on Raphael and his works to be published by the Biblioteca Apostolica Vaticana under the auspices of the Man-Planch-Gesellschaft making Raphael the best documented High Renaissance artist and for Shearman a museum more lasting than bronze.



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Private collection, San Francisco
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Kunkin and John Powers
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077. 190 CANS

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087. BIG CAMPBELL'S SOUP CAN, 196 (BEEF NOODLE)

The Merrill Collection, Houston
Hickory & Robinson, Houston

089. BIG CAMPBELL'S SOUP CAN, 196 (BEEF NOODLE)

Borus Collection, Switzerland
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089. SMALL CAMPBELL'S SOUP CAN, 196 (CHICKEN NOODLE)

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090. BIG TORN CAMPBELL'S SOUP CAN (PEPPER POT)

Irving Blum
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Courtesy Irving Blum

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Private collection, Switzerland
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Herrmanns Zurich, Zurich
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Robert Shapiro, Los Angeles
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143. ONE DOLLAR BILL (BACK)
Frits de Groot, New York
Courtesy The Andy Warhol Art Authentication Board
144. ONE DOLLAR BILL (FRONT)
Private collection
Courtesy Sonnabend Gallery, New York
145. ONE DOLLAR BILL (FRONT)
Wol and Annette Brodthorst
Friedrich Resenschell, Cologne
146. ONE DOLLAR BILL (FRONT)
James and Susan Phillips
Courtesy The Andy Warhol Art Authentication Board
147. ONE DOLLAR BILL (FRONT)
Collection Berkman
Christian Ingen, Salzburg
148. ONE DOLLAR BILL (BACK)
Stevens Marjorie
© 2002, Seibaby's, Inc.
149. ONE DOLLAR BILL (FRONT)
Michael H. Lord
Courtesy Michael H. Lord
150. ONE DOLLAR BILL (BACK)
Present location unknown
Photo credit unknown
151. ONE DOLLAR BILL (BACK)
Hana Mircea Lungen
Courtesy Galerie Bruno Bischoffberger, Zurich
152. ONE DOLLAR BILLS (BACKS)
The Andy Warhol Foundation for the Visual Arts, Inc., New York
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153. ONE DOLLAR BILLS (BACKS)
The Andy Warhol Foundation for the Visual Arts, Inc., New York
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154. TWO DOLLAR BILL (FRONT)
Jane B. Jolser
Courtesy The Andy Warhol Art Authentication Board
155. TWO DOLLAR BILL (FRONT)
Present location unknown
© 2002, Seibaby's, Inc.
156. TWO DOLLAR BILL (FRONT)
Present location unknown
Photo credit unknown
157. TWO DOLLAR BILL (FRONT)
Present location unknown
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158. TWO DOLLAR BILL (BACK)
Reyn and Philip Shornet
Courtesy Reyn and Philip Shornet
159. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
160. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
161. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
162. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
163. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
164. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
165. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
166. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
167. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
168. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
169. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
170. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
171. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
172. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
173. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
174. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
175. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
176. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
177. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
178. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
179. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
180. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
181. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
182. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
183. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
184. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
185. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
186. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
187. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
188. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
189. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
190. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
191. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
192. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
193. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
194. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
195. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
196. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
197. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
198. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
199. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
200. HANDLE WITH CARE—GLASS—THANK YOU
Baron Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich

234. TROY
Private collection, Turin
Courtesy of the Denver
Museum of Contemporary Art, Chicago. Gift of Mrs. Robert B. Mayer
The Museum of Contemporary Art, Chicago
235. TROY DUFFY
Museum of Contemporary Art, Chicago. Gift of Mrs. Robert B. Mayer
The Museum of Contemporary Art, Chicago
240. TROY
Olson Enzo Sparone
Courtesy Blue Enzo Sparone
241. TROY
Margrabi Collection
Courtesy Margrabi Collection
242. TROY
Jean B. Helzer
Courtesy Thomas Ammann Fine Art AG, Zurich
243. TROY
Mr. and Mrs. Richard Law
Kern Ryan © The Andy Warhol Foundation for the Visual Arts, Inc.
244. TROY BONAURE
Pasquale Trisorio, Naples
Peppo Anzalone, Naples
245. TROY
The Andy Warhol Museum, Pittsburgh. Founding Collection,
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
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246. TROY
Art Hispano, S. A.
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247. TROY
Present location unknown
Michelle Malar
248. GOLD MARLEY MORRIS
The Museum of Modern Art, New York. Gift of Philip Johnson, 1962
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249. BLUE MARLEY
The Art Museum, Princeton University. Gift of Alfred H. Barr, Jr.,
Class of 1922, and Mrs. Barr, in 1979
Clem Flert, The Art Museum, Princeton University
250. GREEN MARLEY
National Gallery of Art, Washington, D.C. Gift of William G. and Irene
S. Soliz in honor of the 50th Anniversary of the National Gallery of
Art, 1996
Photograph © Board of Trustees, National Gallery of Art,
Washington
251. WHITE MARLEY
Private collection, Boston
Courtesy S. Zachary Law
252. L'AMOUR MARLEY (1)
Private collection, Paris
J. L. Mabit, Paris
253. WHITE MARLEY
Private collection, Boston
Courtesy S. Zachary Law
254. L'AMOUR MARLEY
David Whitway
Courtesy The Brack Foundation, Greenwich, CT
255. L'AMOUR MARLEY
Private collection
Kern Ryan © The Andy Warhol Foundation for the Visual Arts, Inc.
256. ORANGE MARLEY
Private collection
Kern Ryan © The Andy Warhol Foundation for the Visual Arts, Inc.
257. PEACH MARLEY
Private collection
© Christie's Images, Ltd., 2002
258. CHERRY MARLEY
Private collection
Robert Bays, LAC AS
259. RED MARLEY
Irving Blum
Kern Ryan © The Andy Warhol Foundation for the Visual Arts, Inc.
260. LAVENDER MARLEY (2)
UH Knecht, Stuttgart
Courtesy of the owner
261. BLACK AND WHITE MARLEY
Elson Palensty
Courtesy Elson Palensty
262. MARLEY BUPTICH
Tate Gallery, London
Tate Gallery, London
263. MARLEY X 100
The Cleveland Museum of Art, Leonard C. Blau, Jr. Fund, 1990
© 2002, Sotheby's, Inc.
264. TWENTY-FIVE COLORED MARLEYS
Modern Art Museum of Fort Worth. The Benjamin J. Thier Memorial
Trust, acquired 1983 from the collection of Mr. Vernon McKel,
New Mexico
Modern Art Museum of Fort Worth
265. MARLEY MONROE IN BLACK AND WHITE
Modern Museum, Stockholm
Modern Museum, Stockholm
266. TWENTY MARLEYS
Margrabi Collection
© 2002, Sotheby's, Inc.
267. NINE MARLEYS
Linda and Harry MacLennan, New York
Courtesy Linda and Harry MacLennan, NY
268. MARLEY SIX-PAK
Emily and Jerry Spiegel, New York
Zidman / Fremont, New York
269. FOUR MARLEYS
Private collection
Peter Law, Bern
270. FOUR MARLEYS
The Sonnabend Collection
Courtesy Sonnabend Gallery, New York
271. FOUR MARLEYS
Private collection
© 2002, Sotheby's, Inc.
272. FOUR MARLEYS
Joseph Weissman, New York
Courtesy Joseph Holman Gallery, New York
273. THREE MARLEYS
Paul Werhola Family
Bonnie Whitbeck Farnez
274. THREE MARLEYS
The Andy Warhol Museum, Pittsburgh. Founding Collection,
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.
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275. TWO MARLEYS
The Eli and Edythe L. Broad Collection
Courtesy Thomas Ammann Fine Art AG, Zurich
276. TWO MARLEYS
Mr. and Mrs. J. Tomlinson III
Courtesy Richard Gray Gallery, Chicago
277. TWO MARLEYS
Paul Werhola Family
© 2002, Sotheby's, Inc.
278. TWO MARLEYS
Lucy Mitchell-James and David Nash
© Christie's Images, Ltd., 2002
279. TWO MARLEYS
Frederick Collection, Stuttgart
Courtesy Frederick Collection, Stuttgart
280. TWO MARLEYS
Joseph Rank
Douglas M. Porter Studio, CA © The Andy Warhol Foundation for the
Visual Arts, Inc.
281. MARLEY
Private collection
Courtesy The Andy Warhol Art Authentication Board
282. MARLEY
Solomon R. Company Fine Arts, New York
Courtesy Solomon R. Company Fine Arts, NY
283. BROWN MARLEY
Private collection
© Christie's Images, Ltd., 2002
284. 20100 MARLEY
Frederick Collection, Stuttgart
Archives Frederick Collection, Stuttgart
285. MARLEY'S LIPS
Wiskman Museum and Sculpture Garden, Smithsonian Institution,
Washington, D.C.
Smithsonian Institution
286. RED ELVIS
Private collection
© 2002, Sotheby's, Inc.
287. ELVIS 48 TIMES
William J. Bell
Douglas M. Porter Studio, CA © The Andy Warhol Foundation for the
Visual Arts, Inc.
288. ELVIS 21 TIMES
Patty Rubenstein
Courtesy Thomas Ammann Fine Art AG, Zurich
289. CAMPBELL'S ELVIS
David Tschel, Los Angeles
Courtesy David Tschel Fine Art, Los Angeles
290. LET US NOW PRAISE FAMOUS MEN
Samuel and Rosalee Moyman, New York
© 2002, Sotheby's, Inc.
291. LET US NOW PRAISE FAMOUS MEN (DANCINGMEN'S FAMILY)
National Gallery of Art, Washington, D.C. Gift of Mr. and Mrs. William
H. Adams
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292. TEAM (ARBERT RAUSCHENBERG)
Museum Ludwig, Cologne, Ludwig Foundation
Reinhold Bilderscheit, Museum Ludwig, Cologne
293. TRIPLE RAUSCHENBERG
Private collection
Courtesy Samuels Gallery, New York
294. YOUNG RAUSCHENBERG
Emily and Jerry Siegel, New York
Zidman / Frenkel, New York
295. YOUNG RAUSCHENBERG
B'Hara Gallery, New York
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296. ROBERT RAUSCHENBERG
Spencer Museum of Art, The University of Kansas
Spencer Museum of Art, The University of Kansas
297. ROBERT RAUSCHENBERG
Andreas Garsch, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
298. DOUBLE RAUSCHENBERG
Jane J. Heller
Courtesy The Andy Warhol Art Authentication Board
299. ROBERT RAUSCHENBERG
Private collection
G. Fm © Thomas Ammann Fine Art AG, Zurich
300. RAUSCHENBERG FAMILY
Marlene and Pierre Babon, Venice, France
Courtesy Marlene and Pierre Babon
301. MEN IN HER LIFE
Marlene E. Marianne Family Collection
Michael Troppe © The Andy Warhol Foundation for the Visual Arts, Inc.
302. MEN IN HER LIFE
Private collection, Japan
Courtesy Thomas Ammann Fine Art AG, Zurich
303. MEN IN HER LIFE
Margo Lavin Gallery, Los Angeles
Courtesy Margo Lavin Gallery, Los Angeles
304. MEN IN HER LIFE
Present location unknown
Parisot, Paris
305. BLUE LIZ AS CLEOPATRA
Barris Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
306. DOUBLE LIZ AS CLEOPATRA
Robert and Mary Melton, New York
Keris Ryan © The Andy Warhol Foundation for the Visual Arts, Inc.
307. LIZ AS CLEOPATRA
Private collection, Tokyo
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308. LIZ AS CLEOPATRA
Victor R. Gallegos
Das Querrele
309. OPTICAL CAR CRASH
Kunstszentrum Basel
Bündische Kunstszentrum Basel, Martin Böhler
310. GREEN CAR CRASH
Private collection
Courtesy Thomas Ammann Fine Art AG, Zurich
311. STATUE OF LIBERTY
Barris Collection, Switzerland
Courtesy Barris Services
312. STATUE OF LIBERTY
The Andy Warhol Museum, Pittsburgh, Founding Collection,
Contribution to the Andy Warhol Foundation for the Visual Arts, Inc.
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313. ALBUM OF A NAT QUEEN
Private collection, London
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314. ALBUM OF A NAT QUEEN
The Andy Warhol Foundation for the Visual Arts, Inc., New York
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315. ALBUM OF A NAT QUEEN
The Andy Warhol Museum, Pittsburgh, Founding Collection,
Contribution to the Andy Warhol Foundation for the Visual Arts, Inc.
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316. ALBUM OF A NAT QUEEN
The Andy Warhol Foundation for the Visual Arts, Inc., New York
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317. ALBUM OF A NAT QUEEN
The Andy Warhol Foundation for the Visual Arts, Inc., New York
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318. PARTY GLIMMERING
Party Mucha
The Photographs, NY © The Andy Warhol Foundation for the Visual Arts, Inc.
319. A WOMAN'S SUICIDE
Kunstszentrum Nordsee-Westfalen, Düsseldorf
Walter Klein, Düsseldorf
320. SUICIDE (SILVER JUMPING MAN)
Barris Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
321. SUICIDE (SILVER JUMPING MAN)
The Andy Warhol Museum, Pittsburgh, Founding Collection,
Contribution to the Andy Warhol Foundation for the Visual Arts, Inc.
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322. SUICIDE (PURPLE JUMPING MAN)
Tobias Museum of Contemporary Art
Courtesy Galerie Bruno Bittcherberg, Zurich
323. BELLEVUE I
Private collection
Milena Capone, Rome, Courtesy Galleria Milonelli, Milano
324. BELLEVUE II
Stedelijk Museum, Amsterdam, Purchased with support of the
Vereniging Rembrandt
Stedelijk Museum, Amsterdam
325. 1947 WHITE
The Andy Warhol Museum, Pittsburgh, Founding Collection,
Contribution to the Andy Warhol Foundation for the Visual Arts, Inc.
Richard Stoney, Pittsburgh
326. SUICIDE (FALLEN BODY)
Private collection
Courtesy Thomas Ammann Fine Art AG, Zurich
327. COLLAGE MONA LISA
Barris Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
328. THIRTY ARE BETTER THAN ONE
The Brand Foundation, Greenwich, Connecticut
Courtesy The Brand Foundation, Greenwich, CT
329. FOUR MONA LISAS
The Metropolitan Museum of Art, New York, Gift of Henry Geldzahler,
1965
© 2002 The Metropolitan Museum of Art
330. MONA LISA'S NAMES
The Andy Warhol Museum, Pittsburgh, Founding Collection,
Contribution to the Andy Warhol Foundation for the Visual Arts, Inc.
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331. MONA LISA
Private collection, Brussels
Courtesy The Andy Warhol Art Authentication Board
332. DOUBLE MONA LISA
The Manil Foundation, Houston
Janet Woodward, Houston
333. DOUBLE MONA LISA
Present location unknown
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334. YELLOW MERCE
Private collection
Courtesy Thomas Ammann Fine Art AG, Zurich
335. MERCE
Barris Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
336. MERCE CUMINIGRAM
Hungary Collection
Courtesy Magrabi Collection
337. MERCE CUMINIGRAM
The Andy Warhol Foundation for the Visual Arts, Inc., New York
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338. MERCE CUMINIGRAM
The Andy Warhol Museum, Pittsburgh, Founding Collection,
Contribution to the Andy Warhol Foundation for the Visual Arts, Inc.
Richard Stoney, Pittsburgh
339. MERCE CUMINIGRAM
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Lerry Lane © The Andy Warhol Foundation for the Visual Arts, Inc.
340. BLACK AND WHITE DISASTER
Les Angeles County Museum of Art, Gift of Leo Castelli Gallery and
Forest Gallery through the Contemporary Art Council
Los Angeles County Museum of Art
341. CRUMP
Private collection
Tom Power
342. GREEN DISASTER
Private collection
Courtesy of the owner
343. GREEN DISASTER #2
Museum für Moderne Kunst, Frankfurt
Andi Schneider, Museum für Moderne Kunst, Frankfurt
344. ORANGE CAR CRASH
Museum Moderner Kunst Stiftung Ludwig, Vienna, Loan by Susanne
Ludwig, Austria
Museum moderner Kunst Stiftung Ludwig Wien, Ludwig der
Ludwig Stiftung, Austria
345. SILVER CAR CRASH
Private collection
Robert Rapp, LAC AG
346. BLACK AND WHITE DISASTER #4
Kunstszentrum Basel
Bündische Kunstszentrum Basel, Martin Böhler
347. BRANNE CAR CRASH
Galleria Circa d'Arte Moderna, Torino
Musée d'Art Moderne
348. 5 DEATHS
Private collection
Courtesy of the owner
349. 5 DEATHS
Eugenia Lopez, New York
Courtesy Thomas Ammann Fine Art AG, Zurich
350. ORANGE CAR CRASH 14 TIMES
The Museum of Modern Art, New York, Gift
© 2002 The Museum of Modern Art, New York
351. SILVER CAR CRASH
Private collection
Robert Rapp, LAC AG
352. WHITE DISASTER
Private collection
Robert Rapp, LAC AG
353. SILVER CAR CRASH
Private collection, Geneva
Federica de Angelis, Geneva
354. HORIZONTAL ORANGE CAR CRASH
Musée d'Art Contemporain, Strasbourg
© Christine's Images, Ltd., 2002
355. ORANGE CAR CRASH (SINGLE ORANGE)
Armand Durbain
© 2002, Sotheby's, Inc.
356. ORANGE DISASTER #5
Solomon R. Guggenheim Museum, New York
Abrams Family Collection, 1974
Solomon R. Guggenheim Museum
357. LATERAL DISASTER
The Wood Collection, Houston
© 2002, Sotheby's, Inc.
358. BLUE ELECTRIC CHAIR
Private collection
Robert Rapp, LAC AG

343. SILVER CAR CRASH	Private collection	Robert Beyer, LAC AG	349. RED DISASTER	Museum of Fine Arts, Boston	Charles R. Beyer Picture and Printing Fund	372. MRS. MCCARTHY AND MRS. BROWN	Frederick Collection, Stuttgart	385. ELVIS 11 TIMES	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc.	Richard Steiner, Pittsburgh
344. BLACK AND WHITE DISASTER #4	Kunstmuseum Basel	Städtische Kunstsammlungen Basel, Martin Röhler	350. DOUBLE LUTHER DISASTER	Mr. and Mrs. Richard S. Low	© 2002, Sothby's, Inc.	373. TUMAFISH DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution the Andy Warhol Foundation for the Visual Arts, Inc.	386. ELVIS 8 TIMES	The Andy Warhol Foundation for the Visual Arts, Inc., New York	© The Andy Warhol Foundation for the Visual Arts, Inc.
347. ORANGE CAR CRASH	Galleria Civica d'Arte Moderna, Torino	Museo Chiodi Di Torino	351. ELECTRIC CHAIR	Ross and Ann Pizzuti, Columbus, Ohio	© Christa's Images, Ltd., 2002	374. TUMAFISH DISASTER	The Andy Warhol Foundation for the Visual Arts, Inc., New York	387. ELVIS 4 TIMES	Doris Collection, Switzerland	Courtesy Thomas Ammann Fine Art AG, Zurich
348. 3 DEATHS	Private collection	Courtesy of the owner	352. SILVER DISASTER #5	The Sonnabend Collection, New York	Courtesy Sonnabend Gallery, New York	375. TUMAFISH DISASTER	Private collection	388. ELVIS 3 TIMES	Frederick W. Hughes	Courtesy Thomas Ammann Fine Art AG, Zurich
349. 3 DEATHS	Exquisite Layout, New York	Courtesy Thomas Ammann Fine Art AG, Zurich	353. DOUBLE SILVER DISASTER	Frederick Collection, Stuttgart	Courtesy Stueckelmeier Stuttgart	376. TUMAFISH DISASTER	Private collection	389. ELVIS 2 TIMES	Earle F. Bliss, Palm Beach, Florida	© The Andy Warhol Foundation for the Visual Arts, Inc.
350. ORANGE CAR CRASH 14 TIMES	The Museum of Modern Art, New York. Gift of Philip Johnson	© 2002 The Museum of Modern Art, New York	354. TRIPLE SILVER DISASTER	Wadsworth Atheneum, Hartford, Connecticut. The Elia Gallop Summer and Mary Celine Samson Collection	Irving Bromberg, New Britain, CT	377. TUMAFISH DISASTER	The Andy Warhol Foundation for the Visual Arts, Inc., New York	390. ELVIS 2 TIMES	Private collection	© The Andy Warhol Foundation for the Visual Arts, Inc.
351. SILVER CAR CRASH	Private collection	Robert Beyer, LAC AG	355. SEVEN DISASTER	Private collection	Reinhold Keller, Zurich	378. TUMAFISH DISASTER	The Andy Warhol Foundation for the Visual Arts, Inc., New York	391. ELVIS 2 TIMES	Fukuoka Art Museum, Fukuoka, Japan	Fukuoka Kasei
352. WHITE DISASTER	Private collection	Robert Beyer, LAC AG	356. RED EXPLOSION	Boris Collection, Switzerland	Courtesy Thomas Ammann Fine Art AG, Zurich	379. TUMAFISH DISASTER	The Andy Warhol Foundation for the Visual Arts, Inc., New York	392. ELVIS 2 TIMES	Ständische Museum zu Berlin, Metallmuseum, Collection Marz, Berlin	Courtesy Thomas Ammann Fine Art AG, Zurich
353. SILVER CAR CRASH	Private collection, Geneva	Federico de Aguiar, Geneva	357. BANGSTER FUNERAL	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	380. SILVER MARLIN	Private collection, San Francisco	393. ELVIS 2 TIMES	Private collection	Courtesy Thomas Ammann Fine Art AG, Zurich
354. HORIZONTAL ORANGE CAR CRASH	Museo d'Arte Contemporanea, Santeramo	© Christa's Images, Ltd., 2002	358. HOSPITAL	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	381. SILVER LIZ AS CLEOPATRA	Art Gallery of Ontario, Gift of Mrs. Elise Landauer, in memory of her husband, Walter Landauer, 1978	394. ELVIS 2 TIMES	Private collection, Palm Beach	Courtesy Thomas Ammann Fine Art AG, Zurich
355. ORANGE CAR CRASH (SINGLE ORANGE CAR CRASH)	Armand Brachin	© 2002, Sothby's, Inc.	359. ORANGE DISASTER #5	Solomon R. Engelstein Museum, New York. Gift of the Harry M. Abrams Family Collection, 1974	Solomon R. Engelstein Museum	382. CASKEY	Städtische Museum zu Berlin, Metallmuseum, Collection Marz, Berlin	395. ELVIS 2 TIMES	Private collection	Courtesy The Andy Warhol Art Authentication Board
356. ORANGE DISASTER #5	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	360. LUTHER DISASTER	Private collection	Courtesy of the owner	383. THREE WHIRLS	Private collection, Switzerland	396. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
357. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	361. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	384. THE KISS (DELA LUBOS)	Museum Beynass-Yan Beaulieu, Rotterdam	397. EIGHT ELVIS	Mr. and Mrs. Berlinghoff	Arts Photographica
358. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	362. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	385. THREE WHIRLS	Private collection, Switzerland	398. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
359. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	363. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	386. THREE WHIRLS	Private collection, Switzerland	399. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
360. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	364. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	387. THREE WHIRLS	Private collection, Switzerland	400. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
361. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	365. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	388. THREE WHIRLS	Private collection, Switzerland	401. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
362. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	366. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	389. THREE WHIRLS	Private collection, Switzerland	402. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
363. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	367. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	390. THREE WHIRLS	Private collection, Switzerland	403. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
364. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	368. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	391. THREE WHIRLS	Private collection, Switzerland	404. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
365. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	369. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	392. THREE WHIRLS	Private collection, Switzerland	405. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
366. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	370. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	393. THREE WHIRLS	Private collection, Switzerland	406. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
367. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	371. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	394. THREE WHIRLS	Private collection, Switzerland	407. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
368. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	372. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	395. THREE WHIRLS	Private collection, Switzerland	408. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
369. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	373. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	396. THREE WHIRLS	Private collection, Switzerland	409. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
370. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	374. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	397. THREE WHIRLS	Private collection, Switzerland	410. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
371. BLUE ELECTRIC CHAIR	Private collection	Courtesy of the owner	375. LUTHER DISASTER	The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution Dia Center for the Arts	Richard Steiner, Pittsburgh	398. THREE WHIRLS	Private collection, Switzerland	411. ELVIS	John B. Weber	Courtesy Thomas Ammann Fine Art AG, Zurich
372. BLUE ELECTRIC CHAIR	Private collection	C								

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Virginia Museum of Fine Arts, Richmond, Virginia, Gift of Sydney
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Ron Jennings © 2004 Virginia Museum of Fine Arts
400. TRIPLE ELVIS
Private collection
Storjop Columbia, Milan
401. TRIPLE ELVIS
Judas I. Azorís
© 2002, Sebasty's, Inc.
402. TRIPLE ELVIS
Private collection, San Francisco
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403. TRIPLE ELVIS
Interactividades Spiescasan, Aachen
Achilles Kalkier, Busselburg
404. TRIPLE ELVIS
Private collection, Tunis
Courtesy of the Owner
405. DOUBLE ELVIS
Museum Ludwig, Cologne, Ludwig Donations
Rheinisches Bildarchiv, Museum Ludwig Cologne
406. DOUBLE ELVIS
Mc and Mrs. Wilson Art
Robert Wharton, Fort Worth
407. DOUBLE ELVIS
Private collection, Stuttgart
Marcus Leith © Tate Gallery, London
408. DOUBLE ELVIS
Jerry and Emily Spiegel Family Foundation
Zitman / Fremont, New York
409. DOUBLE ELVIS
Private collection
Courtesy of the Owner
410. DOUBLE ELVIS
Private collection, Tivis
Courtesy of the Owner
411. DOUBLE ELVIS
The Seattle Art Museum. Purchased with funds from the National
Endowment for the Arts, PUNCH, and the Seattle Art Museum Build
Fund. Moccasin, The Seattle Art Museum
412. DOUBLE ELVIS
The Andy Warhol Museum, Pittsburgh, Founding Collection,
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413. DOUBLE ELVIS
Hansy Ulrich and Gargis Spano Collection
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414. SINGLE ELVIS
Museum of Contemporary Art/Laurel Museum, Budapest
Rizsei Beck, Budapest
415. SINGLE ELVIS
National Gallery of Australia, Canberra
National Gallery of Australia, Canberra
416. SINGLE ELVIS
Alcove Art Museum. Purchased with the aid of funds from the
National Endowment for the Arts and the L. B. Rittsford Estate
Richman Hale, Alcon Art Museum
417. SINGLE ELVIS
William S. Enrich and Ruth Lloyd
Peter Mercator, Trochym, NY
418. SINGLE ELVIS
Present location unknown
Senside, Tokyo
419. SINGLE ELVIS
Private collection
Courtesy Thomas Ammann Fine Art AG, Zurich
420. ELVIS LAND II
Art Gallery of Ontario, Gift from the Women's Committee Fund
Art Gallery of Ontario, Toronto
421. PINK RACE RIOT
Museum Ludwig, Cologne, Ludwig Donations
Rheinisches Bildarchiv, Museum Ludwig Cologne
422. MUSTARD RACE RIOT
Mc and Mrs. Richard S. Lane
Courtesy Lee Castelli Gallery, NY
423. RACE RIOT
Soros Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
424. MARVE RACE RIOT
Present location unknown
No Transparency
425. GREEN CAR CRASH
Private collection
Courtesy Bruno Bischoffberger Gallery, Zurich
426. WHITE DISASTER I
Stuttgart Kunst, Stuttgart
Volker Kasmann, Stuttgart
427. WHITE DISASTER II
Museum für Moderne Kunst, Frankfurt
Museum für Moderne Kunst, Frankfurt
428. WHITE BURNING CAR III
The Andy Warhol Museum, Pittsburgh, Founding Collection,
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Richard Stamer, Pittsburgh
429. WHITE BURNING CAR TWICE
Private collection
Courtesy of the Owner
430. NATIONAL VELVET
San Francisco Museum of Modern Art
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Bore Collection, Switzerland
Courtesy Thomas Ammann Fine Art AG, Zurich
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Mr. and Mrs. Richard Lane, New York
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Present whereabouts unknown
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438. SILVER LIZ
The Richard Shapiro Collection, Los Angeles
Courtesy Pace Wildenstein Gallery, NY
439. SILVER LIZ
Zarier Melius Gallery, Brussels
Courtesy The Andy Warhol Art Authentication Board
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447. SILVER LIZ
Present whereabouts unknown
Senside, Tokyo
448. SILVER LIZ
The Richard Shapiro Collection, Los Angeles
Courtesy Pace Wildenstein Gallery, NY
449. SILVER LIZ
Zarier Melius Gallery, Brussels
Courtesy The Andy Warhol Art Authentication Board
450. SILVER LIZ
Museum national d'art moderne, Centre Georges Pompidou, Paris.
Achab à la la Art Foundation
Adam Rappaport, Centre Georges Pompidou, Paris
451. LIZ BUSTYCH
Magrabi Collection
Courtesy Magrabi Collection
452. SILVER LIZ
The Andy Warhol Museum, Pittsburgh, Founding Collection,
Contribution the Andy Warhol Foundation for the Visual Arts, Inc.
Richard Stamer, Pittsburgh
453. SILVER LIZ
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Jacqueline Hyde, Paris
454. SILVER LIZ
Private collection, Chicago
Courtesy of the Owner
455. SILVER LIZ
Frederick Collection, Stuttgart
Marcus Leith © Tate Gallery, London
456. SILVER LIZ
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Courtesy Blum Helman Gallery, NY
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Report

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1191. JACQUE The Andy Warhol Museum, Pittsburgh: Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1204. JACQUE Dr. Carlo De Sisti Fede Berez, Vienna, Vienna	1218. JACQUE Private collection, New York Courtesy the Andy Warhol Art Authentication Board	1232. JACQUE The Andy Warhol Museum, Pittsburgh: Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1244. SELF-PORTRAIT Shirley T. Edie Collection Photograph Courtesy of Sotheby's, Inc. Copyright
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1196. JACQUE The Andy Warhol Museum, Pittsburgh: Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1209. JACQUE Private collection, Switzerland Courtesy the Andy Warhol Art Authentication Board	1223. JACQUE Present whereabouts unknown	1237. JACQUE The Andy Warhol Museum, Pittsburgh: Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY	
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1557. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1575. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1603. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1604. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1637. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1558. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1576. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1604. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1605. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1638. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1559. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1577. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1605. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1606. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1639. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1560. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1578. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1606. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1607. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1640. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1561. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1579. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1607. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1608. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1641. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1562. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1580. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1608. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1609. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1642. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1563. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1581. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1609. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1610. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1643. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1564. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1582. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1610. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1611. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1644. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1565. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1583. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1611. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1612. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1645. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1566. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1584. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1612. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1613. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1646. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1567. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1585. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1613. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1614. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1647. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1568. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1586. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1614. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1615. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1648. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1569. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1587. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1615. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1616. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1649. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1570. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1588. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1616. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1617. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1650. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1571. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1589. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1617. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1618. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1651. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1572. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1590. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1618. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1619. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1652. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1573. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1591. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1619. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1620. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1653. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1574. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1592. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1620. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1621. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1654. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1575. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1593. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1621. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1622. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1655. FLOWERS The Smeetsend Collection Susan Weaver, Detroit, Courtesy Smeetsend Gallery
1576. FLOWERS The Smeetsend Collection Lawrence Beck, NY, Courtesy Smeetsend Gallery, New York	1594. FLOWERS Present whereabouts unknown Courtesy Shelia Hale Gallery	1622. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	1623. FLOWERS Scott Z. Borne Courtesy the Andy Warhol Art Authentication Board	

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1741. FLOWERS Sherry O'Connell Courtesy of the owner	1795. FLOWERS Mr. and Mrs. D. Phillips, London Courtesy the Andy Warhol Art Authentication Board	1801. FLOWERS Gabriel Brandoz, Venice Courtesy Galerie Brandoz	1823. FLOWERS BARBON Florence and S. Brooks Barton Art photography
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1743. FLOWERS Eyremond Faye Courtesy the Andy Warhol Art Authentication Board	1797. FLOWERS Margot T. and Robert E. Usher © Christie's Images, Ltd., 2003	1811. FLOWERS Present whereabouts unknown Photograph Courtesy of Sebasty's, Inc. Copyright 2003	1825. FLOWERS BARBON The Andy Warhol Museum, Pittsburgh Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY
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1745. FLOWERS Private collection Secondary photograph	1799. FLOWERS Private collection Courtesy the Andy Warhol Art Authentication Board	1813. FLOWERS Private collection Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1827. FLOWERS BARBON The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY
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1747. FLOWERS Present whereabouts unknown Photograph Courtesy of Sebasty's, Inc. Copyright 2003	1801. FLOWERS Theresa Roper, Salzburg Courtesy Galerie Thaddaeus Ropac	1815. FLOWERS The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1829. FLOWERS BARBON The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY
1748. FLOWERS Timothy Shaw Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1802. FLOWERS Present whereabouts unknown © Christie's Images, Ltd., 2003	1816. FLOWERS [LARGE FLOWERS] Private collection Richard Baker, Zurich	1830. MARIAM DARTUSON Private collection Thomas Moore Photography, Inc. © The Andy Warhol Foundation for the Visual Arts, Inc., NY
1749. FLOWERS Paul Marzola Family © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1803. FLOWERS Private collection, Switzerland Courtesy the Andy Warhol Art Authentication Board	1817. FLOWERS Private collection Courtesy of the collector	1831. MARIAM DARTUSON Earl Macdonald, Vancouver Courtesy South Photo Prints, Vancouver
1750. FLOWERS Donald J. Christa, Los Angeles Courtesy the Andy Warhol Art Authentication Board	1804. FLOWERS Mr. and Mrs. Greenwald Jan Marzetti	1818. FLOWERS [LARGE FLOWERS] The Broad Foundation, Greenwich, CT Courtesy The Broad Foundation, Greenwich, CT	1832. MARIAM DARTUSON Gert Meisner, Vancouver Courtesy South Photo Prints, Vancouver
1751. FLOWERS Shane von Farnsburg Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1805. FLOWERS Private collection Ben Guarato © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1819. FLOWERS Private collection, Cleveland, Ohio Herb Tucker Photography © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1833. MARIAM DARTUSON The Andy Warhol Museum, Pittsburgh Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY
1752. FLOWERS Sally Salery, Tokyo Photograph Courtesy of Sebasty's, Inc. Copyright 2003	1806. FLOWERS Joseph E. Lerner Courtesy the Andy Warhol Art Authentication Board	1820. FLOWERS Private collection, France Courtesy Societal Collection	1834.1 LARNE SLEEP Present whereabouts unknown Art Strong, Inc., NY
1753. FLOWERS Mrs. Pierre Schenckberger Courtesy Schenckberger	1807. FLOWERS Azul Art Office, Inc. Courtesy Azul Art Office	1821. FLOWERS [LARGE FLOWERS] Museum Ludwig, Cologne, Ludwig Foundation Rheinisches Museum für die	

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1844. SELF-PORTRAIT Anita and Burton Edman, Richmond, MD Courtesy University of Maryland Art Gallery	1897. SELF-PORTRAIT Courtesy Anthony d'Offroy Gallery, London/Tessa McCoy, Inc., New York Courtesy Anthony d'Offroy Gallery, London	1910. SELF-PORTRAIT Jay Johnson and Tom Caslin Lerry Lamy, NYC © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1922. SELF-PORTRAIT Barbar Seale © Christie's Images, Ltd., 2003
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1848. SELF-PORTRAIT Sydney and Frances Lewis Rumple and John Powers © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1899. SELF-PORTRAIT The Andy Warhol Museum, Pittsburgh Founding Collection. Contributions The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1912. SELF-PORTRAIT Armand Brachin Jean Marie Beltrami, Paris	1926. FRANCES LEWIS Sydney and Frances Lewis Rumple and John Powers © The Andy Warhol Foundation for the Visual Arts, Inc., NY
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1853. SELF-PORTRAIT Sandra Belman, Toronto, Canada Photograph Courtesy of Seibels's, Inc. Copyright 2003	1901. SELF-PORTRAIT The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1914. SELF-PORTRAIT The Detroit Institute of Arts, Founders Society Purchases, Friends of Modern Art Fund © 1999 The Detroit Institute of Arts	1929. MARLON Frederick Collection, Stuttgart Courtesy Sigmund Gallery, New York
1855. SELF-PORTRAIT Dr. R. A. Schick, Muenster, Zurich Courtesy Fotostudio Thoma, Zurich	1902. SELF-PORTRAIT The Andy Warhol Foundation for the Visual Arts, Inc., NY © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1915. SELF-PORTRAIT The Detroit Institute of Arts, Founders Society Purchases, Friends of Modern Art Fund © 1999 The Detroit Institute of Arts	1929. MARLON Frederick Collection, Stuttgart Courtesy Sigmund Gallery, New York
1856. SELF-PORTRAIT James and Robert Gordon Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1903. SELF-PORTRAIT Aline and Marilyn Roth © Christie's Images, Ltd., 2003	1916. SELF-PORTRAIT Stuttgart Museum of Modern Art, Munich Joachim Blum-Jüttner	1930. MARLON Magnum Collection Thomas Ammann Fine Art AG, Zurich
1857. SELF-PORTRAIT James and Robert Gordon Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1904. SELF-PORTRAIT Courtesy Anthony d'Offroy Gallery, London/Tessa McCoy, Inc., New York Zimbabwe / Fremont Photography, New York	1917. SELF-PORTRAIT The Tate Gallery, London John Webb	1931. FOUR MARLONS Westfälische Sparkassebank GmbH & Co. KG Thomas Ammann Fine Art AG, Zurich
1858. SELF-PORTRAIT James and Robert Gordon Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1905. SELF-PORTRAIT Michael S. Lee David Matheson	1918. SELF-PORTRAIT Mr. and Mrs. Donald E. Greenberg, St. Louis Courtesy Greenberg Van Doren Gallery	1932. FOUR MARLONS Ludwig Museum of Modern Art, Denmark Stirling
1859. SELF-PORTRAIT James and Robert Gordon Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1906. SELF-PORTRAIT Michael S. Lee David Matheson	1919. SELF-PORTRAIT San Francisco Museum of Modern Art, Gift of Harry W. and Margaret Anderson Ben Blackwell	1933. DOUBLE MARLON Private collection Robert Minkoff, Sigmund Gallery, New York
1860. SELF-PORTRAIT James and Robert Gordon Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1907. SELF-PORTRAIT R. S. Liskert Kevin Ryan © The Andy Warhol Foundation for the Visual Arts, Inc., NY	1920. SELF-PORTRAIT Private Collection, U.S.A. Bob Kellner	1934. DOUBLE TORSO (DISCONE II) Playboy Enterprises, Inc. Photograph Courtesy of Seibels's, Inc. Copyright 2003
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Frontispiece 2B. Andy Warhol, c.1966, photograph by Sirtis.
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Book 2B, p. 458. *Andy Warhol-Libch/Overworks, NY.*

Fig. 1. *Andy Warhol-Libch/Overworks, NY. Print by L. Loney, 1995*

Fig. 2. Copy print courtesy The Warhol Collection, Houston

Fig. 3. Courtesy Guggenheim Museum of Art, photograph by Peter B. Werner

Fig. 4. Courtesy of the Estate of Edward Weisbach

Fig. 5. Courtesy Scaumbold Gallery, NY

Fig. 6. The Andy Warhol Museum, Pittsburgh. Founding Collection,
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Fig. 7. The Archives of The Andy Warhol Museum, Pittsburgh. Founding
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Fig. 8. The Archives of The Andy Warhol Museum, Pittsburgh. Founding
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Fig. 9. *Andy Warhol-Libch/Overworks, NY. Print by L. Loney, 1995.*

Fig. 10. *Andy Warhol-Libch/Overworks, NY. Print by L. Loney, 1995.*

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